



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

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# Newsletter

September 1996

## Catalogue of B.C. Potters

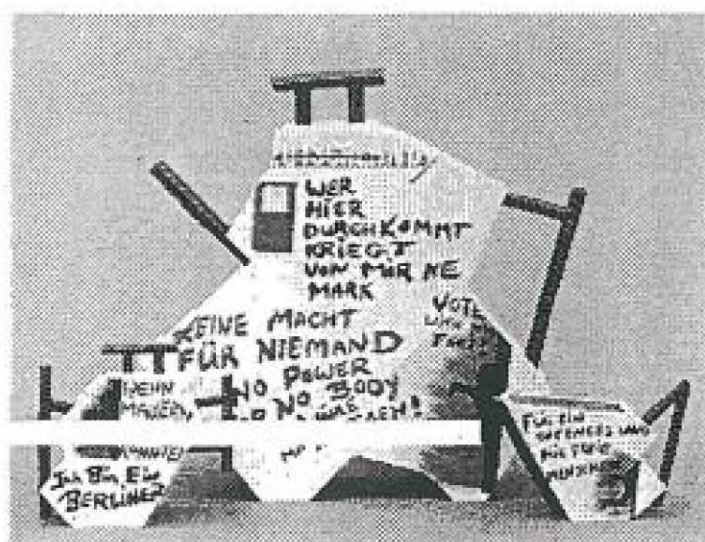
As most of you know, via last month's mailout, the Guild is producing a book of B.C. clay workers. This will be a professional, high quality paperback designed to promote the participants over the long term. Each potter will have a page with two photographs, one of the work and one of the artist, preferably in their studio. We also want to include biographical information and studio location and visiting hours.

Ceramics Review, the magazine of The Craftsmen Potters Association, has just published the eighth edition of the book we are modelling ours on. It seems to work for them! This will be very good exposure for you and your work.

The Guild plans to release this book at its' March fundraising dinner. This doesn't leave much leadtime, which is

why there is no time to waffle if you want to be in the book. Your deposit of \$100 must be received by September 30, as we need fifty participants to get it off the ground. At the end of August, we had received almost 20 deposits. One of the early registrants, Kinichi Shigeno, is very enthusiastic about the book and looks forward to participating in its production. Contact the Guild soon if you need a registration package.

Laura Arpiainen, the major force behind the book, has received several calls and would like to clarify that \$350 is the maximum you will have to pay. It may well be less after fundraising. This is less than the average craft sale and will be selling your work for many years to come. The book is being designed by a professional book designer, whose speciality is art publications.



Berlin Tea Party by Maery Callaghan

Now is the winter of my discontent. Couldn't resist that, as it is the day after labour day, the sun has vanished and winter has swept in with rain and hail. Most of the cats I saw on my way down to the guild office were indeed looking very discontent. For once, I had the foresight to bring my big umbrella. Often, if it is only drizzling lightly when I leave the house, I somehow convince myself that it will clear up and so why bother bringing an umbrella with me? This is the same logic that operates when I am dressed for a night out, but feel that I can attach a handle to a mug without getting dirty!

I have long been interested in clay houses, and was quite pleased with the article on cob houses in this weeks' Courier. I do always wonder how they hold up in the rain, but I assume that there must be ways to alleviate this that do not involve large amounts of liquid plastic. They originate in Wales, which isn't exactly famous for it's balmy climes. I love the idea of a house that is buildable by anyone, rather than some nightmare construction of cheap plywood with stucco slapped over it (the standard condo being built in my neighbourhood).

Deadlines have always been a motivator for me, and I've usually managed to pull

it all together, even if it means going without sleep for 48 hours. But my last two clay deadlines have not been met! This is a bad thing (as the evil side of Martha Stuart would say), I think I may have run out of my dharmic supply of deadline grace. I've used it with increasingly reckless abandon the last few years. Sort of like the three wishes from the magic fish thing... And we all know that clay isn't a material that lends itself all that gracefully to the last minute endeavour.

I am in a state of disbelief that it is time to start getting ready for Christmas sales and I've already got a few commissions by well organized patrons.

I volunteered in the Gallery a couple of days this summer and sold pots to people who were really and truly doing their Christmas shopping -six months in advance! I'm not sure whether to admire them or to conclude that they just don't have enough to occupy themselves with. Linda Doherty lent me a book of poetry called 'Mudwoman', it's by a native potter and is inspiring. Hopefully, we will get permission to publish some of it in future newsletters! I'd also like to thank Dennis Doherty for his hard work redesigning the Newsletter. We all appreciate it.

Karen Opas

## Letters to the Editor

Dear Potters Guild of BC Members,

We would like to thank you all for your support during our very trying time following our accident. Your flowers, fruit baskets, phone calls and donations were greatly appreciated. To all the Made in Clay participants, the display was wonderful and the money overwhelming. Alysa is on the mend. We had our final throat check up today and all is fine. Alysa is so glad she will be able to swim this summer.

It is wonderful to belong to an organization that can be counted on in hard times. Thank you all for being there for us.

Amy Huppler  
Harry Poliak  
Alysa Huppler-Poliak.

## Potter's Guild of B.C. Newsletter

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 25th of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer  
Gallery Assistants: Julia Maika, Christina Loch, Aaron Nelson, Melanie Corbin, Tamara Ball

### 1996 Membership Fees (Based on Calendar Year):

Individual: \$35

Seniors/Full time Students: \$20

Institutions/ Groups / Corporations: \$70

Family or Studio (max. 4 persons): \$50

### Advertising Rates (not including GST):

Full Page: \$130 1/2 page: \$65

1/4 Page: \$40

### Unclassified Rates (not including GST)

Members: FREE

Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Linda Doherty; Vice President: Gillian McMillan; Treasurer: Pat Taddy; Secretary: June Macdonald; Directors: Laura Arpiainen, John Cloutier, Les Crimp, Fay Hickey, Carol Mayer, Deborah Tibbel, Ron Vallis, Laura van der Linde.



## The Corner Chair

The board has been meeting throughout the summer, so I'd like to use this space to keep you informed of what we've been up to. If any of the committee projects sound interesting, please feel free to get involved. We will attempt to post times of all committees on the blackboard in the office so that you may call the office to find out times and places.

**Communications:** We're working on a new look for the newsletter, hope you like it so far.

**Publications:** Laura A. has done all the work on the Catalogue so far. She could use the help of one of the members at large.

**Programs:** The "Off the Wall" Exhibition catalogue is now available. The show will be travelling to Port Moody.

**Made in Clay:** There will be some changes to the set up next year, but the time and place will remain the same.

**Workshops:** Gillian is proceeding with a John Leach workshop for Spring 97.

**Fund-raising:** We are planning a large event to raise funds for the catalogue and other educational purposes.

**Outreach:** Les has divided the province into six sections, each with a member as a contact person.

**Resource Center:** The library and slides will be updated.

**Studio 5:** The kiln needs repairs and new shelving is underway. A list of studio guidelines is being prepared.

**Gallery:** Monthly exhibits have been chosen for 1997. New jury guidelines are being prepared. For details, see Jane's report. You are always welcome to volunteer in the Gallery.

This is just a small part of the guild activities. We hope you'll make time to participate.

Linda Doherty

## Noodling Around Exhibits

Vancouver collectors, critics and columnists are gearing up for the September exhibit openings at public and private galleries. The local press reserves limited press for reviews of these exhibits, and the subsequent competition for the attention of the art critics usually leaves craft-related exhibits low on their list of priorities. You won't even know they happened, or are about to happen, unless you happen to subscribe to an appropriate publication, such as this one. Even then, timing is not always on your side — publication deadlines do not always comfortably coincide with openings. Such was the case when I decided to do some noodling around exhibits. It started with an invitation to the July opening at the Richmond Art Gallery of the exhibition *Fired Up!*. An art gallery featuring clay, not an unknown phenomenon, but certainly unusual enough to lure me out to Richmond.

When I enter an exhibit I always seek out some kind of statement that provides a touch stone for the content. In this case it was offered as a Group Statement in the handout; *"Fired up! began as an idea: potters coming together to share energy, camaraderie and quality work on a yearly basis. The sharing of common passions has united individuals into a group that supports and encourages one another. Fired Up! has evolved along with our long-term commitment to clay and to a vehicle that educates and excites the public."* This evolution has been happening for the past twelve years and now includes a core group of twelve potters. It is always interesting to wander around a group show and allow yourself to be drawn, or not, to individual pieces or groupings. Some works were familiar and were strolled by, others attracted attention because of their timeless, almost museum-like quality, some had surfaces that invited touch, and others were forced into uneasy unisons that agitated the senses. The show gained significant substance for me when coupled with the potters' statements in the handout. Had these statements been included alongside the minimal labels, then I believe the objective of "exciting and educating" the

public would have been more simply achieved. Regardless, this was an excellent opportunity to view the works of these potters within the art gallery environment. The individual pieces showed no signs of being out of place or feeling any discomfort.

From Richmond I made my way to the Gallery of BC Ceramics to have a look at the installation of Simon Ho's work (July 2nd - 28th). Entitled *Nature and Feelings*, Simon's adventures with form and surface echo his ability to think new thoughts whilst accepting the influences of the past. The move from his bell-like shapes to more broken pod shapes is an interesting one, and contains promises of a journey to be continued. In this exhibit his works existed in a vacuum of quietude, particularly noticeable in the chatter created amongst the other works in the Gallery.

Penultimately, I visited the *Off the Wall* exhibit at the Canadian Craft Museum. This juried exhibit featured work by ten potters who responded to the challenge to create a piece that in some way reflected the title. The juror, Baco Ohama, chose pieces that shared a "caring for and sensitivity to craftsmanship" and that came together in a unison neither forced nor uneasy. They work well together. This exhibit will be travelling on to Port Moody Art Centre for the month of October, so if you missed it in Vancouver you now have a second chance.

Finally, back to the Richmond Art Gallery for the opening of Sylvia Borda's exhibit of photography *Of Myth and Muses* (August 15th - September 16th). I mention it here as a footnote because the images that intrigue her are of the ancient world and include works in clay. Illuminated in light boxes you will find layered photographs of stone horses, edges of ruins, heads of statues and clay vessels. Titles such as *Reflection* and *Enlightenment* reflect the intent of the artist but, for me, it was the photos of those wonderful clay vessels that provided a personal context and left me wanting to revisit Andrew Wong's photo images on his *Great Wall of China* in the *Off the Wall* Exhibit.

Carol Mayer

## Summary: Made in Clay 96

The Summary was made from comments received back from participants, buyers and an analysis of sales and visitors. A complete analysis of figures is available from Jacqui, and the following are a few highlights.

Gross Sales: 1994 \$46,283.67  
1995 \$41,154.72  
1996 \$54,319.  
1996 Breakdown:  
Advertising \$1,792  
Visa machine, Wrapping \$1,416  
Tent & Supplies \$1,855  
Performance Works Rental \$1,600  
Coordinator \$1,200  
Postage \$428  
Misc. \$311  
Total Expenses \$8,291  
Booth & Table Income \$8,922

The most popular of all items sold were mugs and bowls. This was discussed at the meeting at Jacqui's as to whether we should use this as an advertising strategy or perhaps do a tie in with the catering. Conversely, it was also put that we should target our advertising to the more up market buyers with a larger purchasing power.

Among the suggestions put forward were:  
We should have a personality during the event such as Norm Grohman or Phil Reimer.

One area of publicity that should be explored is in the local community newspapers with a write up (free) featuring the local artists in each area who are in the Made in Clay sale.

It was also felt that we needed both small and large posters to be put up at different locations. This year the banner will be booked early!

Job descriptions should be put into the Exhibitors kit, so each participant is aware of their job, and puts in a maximum effort.

Made in Clay is a sale by potters for potters, and part of the original mandate was that everyone should put in a certain amount of hours to help with the show. Unfortunately, this year, the bulk of the voluntary workload fell on the shoulders of a few of the original participants. There

was also a feeling that as the coordinator was paid, she should take the responsibility for everything. The job description was to be a central figure who knew the answers, oversaw the budget, advertising and promotions, liaisons with the Board and was responsible for delegating the work load to the sub-committees. Jacqui reckoned that her average hourly rate was about 20 cents. As no one was willing to take on the work load, and the Gallery staff are overworked as is, the only solution for the continuation of the sale was to have a paid coordinator.

We only had about a dozen participants at the wrap up potluck/discussion, and one of the topics discussed was the inequality of the work load. In fact, a couple of our stalwart hands indicated that they did not wish to take part if they are expected to do the same job again.

With the original Made in Clay sale, each participant was assigned to a subcommittee with the idea that one member of the subcommittee should take over the leadership of that particular subcommittee for the following year. If that was not possible, the previous head would try to teach another person the job. Obviously, with the hiccups we had in previous years, this procedure was not followed. At the meeting, it was proposed that we should revert to the standard Craft Fair formula, which would make the booth cost around \$450, with each potter handling their own sales, wrapping, etc., thus doing away with the central sales desk, the wrapping area and the security floorwalkers. The additional cost would cover all the expenses, the coordinator, and one additional paid person to operate the credit card machine and to complete all the book-keeping at the end of the show.

Along with these changes, booth size will be increased and each booth will be draped with standard curtain walls. Only two participants will be allowed to share a booth, unless it is an established guild booth. Ultimately, a move off Granville Island is contemplated, with a larger space and more accessible parking so that the sale can be more inclusive.

Please return your comments by September 30, so we can make the necessary arrangements for 1997. You are all invited to an informal potluck barbecue at 6:30 pm on October 11th at Maggi Kneer's place to discuss ideas and ways and means to make our 1997 show even more successful. Everyone is welcome, and you don't have to be a participant in order to join in. Bring some food, pop or booze, swimwear and a towel for a soak in the hot tub if the stress level gets too high! The address is 4125 Fairway place, North Vancouver. Take the Dollarton Highway, left on the Dollar Road at the Dollarton Shopping mall, and second left onto Fairway. Please call Maggi at 929 - 3206, if you will be coming.

## Laura Wee Lay Laq Workshop

Laura's workshop, held in May & June, was one of the best I have ever attended. It ran four weeks, focusing on the the process of sawdust firing of burnished pots. In the first class she showed slides of her work, demonstrating the art form she is renowned for. She also made clear what could be done with this primitive process.

The second week was hand building, using a pookie, which is a thick, rough pad of fired clay or plaster that the base of the pot is built in. The pookie often has a rounded bottom so that it can be rotated by hand as the pot is built up. Flattened coils were attached to the bottom of the pot, using a rib to smooth them up. In the third class, we finished the rim of the pot, somewhat like rolling a cigarette, gently rolling the clay down and in. The surface was covered in black, brown and white slips.

In the fourth week we prepared the brick kiln by closing any air space and placing a sheet metal jacket inside the kiln. This done, we placed sawdust (a mixture of kiln dried oak, pine, hemlock etc.) inside. The firing took two days, as is usual, until the smoldering was finished. The pieces were then removed and cleaned off to many oohs and ahs!

Mark Wallin



## Guild News

Summer on Granville Island, one of the nicest places to visit in the city. The great weather has made it pretty hot in the Gallery and Guild offices, but it has helped us be very busy, too!

The summer began with the successful opening of Off the Wall! at the Canadian Craft Museum. Almost all the exhibiting artists were in attendance, in addition to the very supportive turnout of other Guild members. Many thanks to Baco Obama for jurying the show, and to the CCM for their assistance and cooperation. It is hoped that the Guild will be able to mount this kind of juried show at a venue such as the CCM on a bi-annual basis. A limited number of catalogues were produced for Off the Wall!, participating artists will be sent a copy and the remainders will be available for purchase (\$5.50 each) at the CCM and at the Gallery of BC Ceramics.

Almost immediately after this opening was the Canada Day celebrations here on Granville Island. On behalf of the Guild, I would very much like to thank the following members who participated in the Craft Alley demonstration area: Debra Sloan, Laura van der Linde, Darrel Hancock, Keith and Celia Rice-Jones, Patrick Taddy and Georgina Brandon (who built clay castles with the kids!) and, of course, Linda Doherty for collecting the clay to make it all possible! This July 1st was the best Canada Day event ever planned by CMHC (Granville Island) and the Craft Alley was the most successful part.

The Guild has hired Dorothy Springer as our new, permanent bookkeeper. She is an experienced accountant and is familiar with many software packages, including the system we will be installing in the Gallery. We hope to use for the Guild accounting software as well, as we otherwise have to bear the cost of purchasing yet another package.

Laura Arpiainen has spear-headed the Boards' production of a reference book of BC potters. If you didn't receive your information package please contact us and we can pop one in the mail for you. Remember, your \$100 deposit must be received by September 30 to be included

in the book!

With regard to the Guild's finances, I am happy to report that the \$10,000 loan we took out at the end of last year, was fully paid back in early August. The new format of the Newsletter will cost slightly more than budgeted for on a monthly basis. We plan to offset this with increased advertising revenue. For information regarding advertising, including our new business card sized ad, please call either Karen Opas or myself at 669-5645.

## Gallery News

Over the summer months, the exhibit space has hosted three very different shows. First was Patrick Taddy's *A Matter of Scale, and Other Things*, a collection of flasks ranging from quite small (personal and intimate) to amazingly large (all presence and public), which attracted the attention of the Claridge Collection (congratulations Pat!). Following this was Simon Ho's *Nature and Feelings*, a wonderful installation of organic shapes and intuitive responses to the power of nature. Simon created a very peaceful space amongst his work and we look forward to showing his work in the Gallery on a regular basis. Currently in the Gallery is *Shameless Behaviour*, a humorous collection of figurative sculpture by Elaine Brewer-White. This work explores the concept of decency and how society reacts to behavior which falls outside of our standards. Elaine's show will continue into September, after which we hope to mount a short show of Karen Opas's *cat: persona & space*, surreal and historic images that play with the amount of space a cat can occupy in our minds (images on clay slabs, using the majolica process).

The Gallery heartily welcomes back Langley artist Geoff Searle, who does impeccable saggar and raku work, Winlaw's Pamela Nagley-Stevenson whose functional porcelain pieces are inspired by her mountainous environment and the abstract world of myths and dreams, and North Vancouver's Ron Tribe who dropped off some work on his way to a show in Japan. Their work made a positive contribution

to our outstanding sales over the last months. While July's sales were similar to last year's, the total was 6% higher than targeted. Our year-to-date total is 6% higher than the same period last year.

The new point-of-sale system referred to earlier is a cooperative venture between us, the CCM Shop and Crafthouse. This will greatly simplify our month end manoeuvres and save accounting costs. This will standardize the inventory sheets between all the galleries. Artists currently selling in the Gallery will receive detailed information in September.

On a personal note, I have had an extraordinarily busy summer with the added flurry of planning for my wedding, which takes place on September the fifteenth (*Jane has registered her pattern at the Gallery. Editor*). With the added stress of tummy flu in July, my schedule for completing the sewing of my wedding dress got quite out of whack, but thanks to Pat Taddy and Karen Opas, who were elves in a previous life (actually, they filled in at the Gallery one long weekend), I was able to get it all done in time.

There are three separate calls for submissions of work to the Gallery coming up very soon. The first is for the jury selection committee (deadline October 15). In November, we will get a head start on holiday shopping with a display of Christmas tree ornaments -this is open to all members. Please have work into the Gallery by October 28th. The theme show for December will be candleholders (title pending -if you've got one, submit it). A local candlemaker will supply candles and offer them for sale too. This show is also open to all members, the deadline for work to arrive is November 25th. If you have any questions, please give me a call.

Well, what I had hoped to be a quiet summer turned into a very busy one when the activities of the Gallery were combined with all the planning and developing of ideas for the Guild members. Hope you are sick of the sun and spending time at the beach, and are raring to get back to work in the studio in preparation for the coming months.

Jane Matthews

### Board Meeting Minutes, Aug. 22,

Present: Pat, Laura A., Karen, June, Les, Deborah, Ron, Faye, John, Laura v. d. L., Jane, Linda, Darrel, Gillian

- Minutes accepted as written
- Karen reported on communications, Dennis Doherty has redesigned the Newsletter. It will cost a little more per issue, advertising will go up a little to cover this cost.
- Jane gave GM report (see her column for details). Membership is currently 378. Staff would like to attend workshops. Jane will prepare a detailed job description, information etc. for new employees. CABC & Guild are sharing a cleaner twice monthly to do the office cleaning for \$12 per hour.
- Committee reports:
  - Studio 5 committee formed of Pat, Karen, Faye and Laura v. d. L.
  - Publications & Marketing: Laura A. presented plans for proposed book and will ask Tam Irving to be part of committee. An elaborate fundraising dinner was discussed by John. Committee to consist of Laura A., Les, Faye and Tam if he agrees.
  - Linda asked that all meetings be posted in

the Guild office so members can attend.

- Exhibitions: Carol gave report on *Off The Wall*
- Made in Clay: John proposed a different approach, with no volunteer setup.
- Workshops: Gillian requested money to confirm booking John Leach for March
- Outreach: Les divided map into 6 sections and will coordinate Outreach.

Next meeting to be held Sept 20th at Guild office at 7 pm. Members welcome!

*The meeting minutes are a precis and can be read in more detail at the office.*

### Alliance of Pacific Visual Artists

This is a new province wide organisation whose mandate is to support professional development for artists in the province.

- to encourage and promote the awareness of the visual arts in BC.
- To build an ongoing support group for information sharing and networking.
- a forum for dialogue for artists of diverse interests and experiences who share issues of concern.
- access to resource libraries

For more information on the Alliance of Pacific Visual Artists write to:  
21165 River Road, Maple Ridge, BC  
V2X 2A1 or call 604/467 - 4763

### Gallery of BC Ceramics Deadlines:

October 15: Gallery selection jury meets  
Individuals wishing to show work in the Gallery of BC Ceramics must submit the following:

- Six pieces showing range of work intended for sale in the Gallery
- A typewritten biography and artist's statement
- A typed and numbered list of the pieces with info on pieces and retail prices.
- A cheque for \$26.75, this is a non-refundable jurying fee.

October 28: Open to all members is the Christmas tree ornament sale. Call Gallery for more information

November 25: Open to all members is the Christmas Sale; the theme this year is candleholders.  
Call 669 - 5645 or drop by the Gallery.

# Greenbarn

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## Clay Azart 18

Several BC potters attended Clay Azart 18 International woodfire conference in July at the University of Northern Arizona.

It was two intense weeks of firing and workshops. The first week we fired the naborigama, one of three built by Yukio Yamamoto (the third one is the Tozan in Nanaimo). It took four and a half days of stoking to complete the firing. At the same time we fired the anagama (also four days), the bourie box (four days) and a wood salt kiln (two days). The pots that didn't fit in the wood firings were fired in the gas salt kiln. Some of us stomped straw into recycled clay to make a bread oven. Every kiln site should have one! With one day off, leaving the kilns to cool, most of us headed to the Grand Canyon for a look at and over the south rim.

The second week was filled with morning and afternoon demonstrations, and evening slide lectures. The headliners were Don Reitz, Don Bendel, Jim Leedy, Rudy Autio, Dan Andersen, John Balistreri, Bruce Howdle, John Neely, Toshiko Takaazu and Yukio Yamamoto. A mural was created by all the participants walking over an 8 foot by 80 foot slab. It is to be fired in the naborigama kiln and mounted at NAU.

Some of the off the cuff comments from BC participants:

Bruce Beardsley "Very educational. It's interesting to see the same thing done differently." (comparing the two Tozan kilns)

Les Beardsley "Very good. Cooperation all around, everyone fitted in."

Fay Hickey "It was an opportunity for a unique experience that provided a special insight into the world of clay. I enjoyed it immensely."

David Lloyd "It was exhausting and several fifteen hour days standing by the kiln getting dehydrated was nerve wracking but educational. I tried my best to learn everything I could and that's why I spent so much time there, but it's obvious you need a lot of people to make a kiln like that

work. They could have had some better organisation in the loading and preparing of the cones that would have made it a lot easier for us. So good planning at the beginning of a kiln firing like that is essential for the latter parts of it."

Jackie White "Great generosity of all the people involved. A spirit of sharing."

About 200 people attended the conference from many parts of the world. You could sign up for a stoking crew on one particular kiln or just observe. Your crew quickly became your friends. It only cost \$50 plus \$9 for the Don Reitz Ranch Cookout. Many people that were at Flagstaff also attended the August firing of the Tozan in Nanaimo.

Linda Doherty.

## Takeshi Yasuda, potter

*Takeshi Yasuda will be giving a workshop on October 19 & 20 at the Shadbolt Centre for the Arts. Both days it is 10 am - 4 pm. Cost is \$53.50 Call 291 - 6864 to sign up. This workshop is sponsored by the Potters Guild, Shadbolt Centre for the Arts and ECIAD.*

Takeshi Yasuda was born and raised in Tokyo. He decided to forego traditional art school and gained his ceramics training through technical apprenticeship in a working pottery. In Japan, craft is highly respected in terms of status and monetary rewards. Takeshi rejected the lucrative master Craftsman route to run his own pottery workshop in Mashiko for ten years. His career took a difference road after a holiday in Britain. While many potters in the West look East for inspiration, Takeshi found the Western craft world liberating and exciting. He settled in the south of England and established a country pottery in Devon making reduction fired stoneware. Now, after living in Britain for twenty years, he considers himself a British potter of Japanese origin.

Takeshi's work shows a mastery of material that comes from his years in the

Japanese folk pottery. He loves the spontaneity of clay as a material. Other materials have inherent shapes, surfaces and characters, but clay is formless with limitless potential. His forms are vividly 3-dimensional with generous rims and curves. Teapots are sprigged and plates are elevated on feet and embellished with textured handles.

He has adapted Tang dynasty glaze to stoneware oxidation firing. He uses a gray stoneware covered by white slip, fired with a clear shiny glaze and decorative touches of manganese and copper carbonate.

Takeshi regards himself primarily as a functional potter. He loves using pottery - his passions in life are cooking and eating. Pottery should, in his view, elevate the simple act of eating to pleasurable, daily ritual. He draws inspiration from varied sources. His well-known 'pillow dish' forms come from the fullness of a child's inflatable swimming ring and from watching the rim of a student's plate flop down. Watching him throw reveals what *Ceramic Review* has called his "sheer expertise of craftsmanship"

"Takeshi... has long been acclaimed by a wide public for his highly individual stoneware dishes. He is also a potter greatly admired by other potters - indeed there is often a degree of reverence when he is spoken of. Potters respond to the way he handles clay, enjoying sureness of touch which is direct and vigorous." *Ceramic Review* 151, 1995



TAKESHI YASUDA

Drop by the front desk at the Gallery to look at Takeshi's work in *Ceramics Monthly* May 1992, and *Ceramics Review* 151, 1995.



## Workshops

### Create Your Own Fantasy Mask in Clay

Release your inner beast! Join B.W. Finley and create an imagined animal, person or combination of the two. A supply fee of about \$15.00 will be payable to the instructor. \$16.05

Sunday, September 15 1 pm - 4 pm  
Port Moody Arts Centre, 2425 St. John's Street 469-4561

### The Teapot

An informative session with slide presentations and demos on form and function, aesthetics, glaze finish and decoration. Jack Ploesser specializes in functional high fired porcelain, stoneware and creative raku. \$32

Saturday, September 28 9 am - 4 pm  
Delbrook Recreation Centre, Pottery Studio,  
600 W. Queens Road, North Van 987 - 7529

### Tom Coleman Ceramic Workshop at University of Alberta

Tom will demonstrate throwing and assembling to create form and finishing. There will also be a slide show and discussion covering Tom's thirty years as a potter. \$95

Saturday, October 5 & Sunday, October 6 9 am - 5:50 pm  
Faculty of Extension, 93 University Campus NW, U of A  
Edmonton, Alberta T6G 2T4 403/492 - 3116

### Reduction Glazing with Vincent Massey

Cone 10 glazing and firing workshop includes techniques and demonstration with Massey's beautiful glazes. Loading and firing of his propane fired gas kiln. BBQ to follow. \$80

Saturday, October 5 9 am - 5 pm  
Vincent Massey's Whistler studio Barbara at 922 - 4074

### Tool Making workshop with Vincent Massey

Professional tool making workshop including Japanese and signature tools (tools you can't buy here). \$25

Sunday, October 6 10 am - 1 pm  
Vincent Massey's Whistler Studio Barbara at 922 - 4074  
Accommodation at a Whistler Chalet is available for \$10 per night, Friday Oct 4, Saturday October 5 & Sunday October 6.

### Catherine Hiersoux Workshop

A two day workshop in porcelain with a potter whose work is in the collection of the Smithsonian and the White House. There is an emphasis on rich colour, form, design and motivation.

There will also be a slide show of her work. \$90  
Saturday, October 12 & Sunday, October 13 10 am - 4 pm  
M. Mathison, Pearson College, RR#1, Victoria, BC V9B 5T7  
Inquiries 604/391 - 2420 or fax 604/391 - 2412

### Painting with Clay with Gillian McMillan

A hands on workshop using coloured slips, sgraffito and resist techniques to decorate leatherhard earthenware tiles. The work will be fired and returned to the participants. Supply fee of about \$15 payable to instructor. \$16.05

Sunday, October 20 1 pm - 4 pm  
Port Moody Arts Centre, 2425 St. John's St. 469 - 4561

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## Unclassifieds

**Free:** The Material Exchange has piles of clean pine, spruce and cedar sawdust, pails with lids & handles, pre-consumer plastic bottles (with printing imperfections), yards of fine plastic garment bags/wrap and other materials that may be useful for potters. For a free catalogue of free materials call the Recycling & Pollution Prevention Hotline at 732-9253.

### **Kilns and Shelves for Sale:**

**Gas Kiln** - 25 useful cu. ft., Kit includes 1200 lbs. of brick, iron work, four burners (c/w pilot lights & safety shutoffs), pressure gauge, piping & valves for natural gas (600,000 BTU's/hr) and ceramic pyrometer. Requires some assembly! Plans & photos of original construction available \$8,000 OBO

**Silicon Carbide Shelves & Stilts** - 5/8" x 12" x 24". 11 @ \$75 ea. or \$750 lot.

**Electric Kilns:** Estrin 7 cu ft., top loading, 240v, 12 KW, c/w 10 shelves and small box of stilts \$800

**Olympic top loader**, 11" Diameter, 17" dp, 240v, 3.6KW, c/w kiln sitter & timer. \$450  
Phone/fax: Ken Barron @ 604-886-2299

**For Sale:** 9.8 cu kiln, electric wheel  
Call Lisa at 451 - 9770.

**Through the Fire:** an exhibition & sale of contemporary clay works featuring the works of Gary Chernerff, Susan Hirst, Denys James, Terry Ryals, Melissa Searcy and Judy Weeden will be held September 14 - 15, 10 am - 5 pm at Judy Weeden's studio at 125 Primrose Lane, Salt Spring Island. Call 604/537 - 5403.

**Construction & firing of a Paper Kiln,** Pitfiring and Throwing demonstrations will also be held.

**Wanted:** An experienced instructor to give private lessons on the wheel to an intermediate student. Please call Naoko at 685 - 1819.

**For Rent:** 20 white display plinths (various sizes) at \$10 per plinth per week. Call Beth at the BC Glass Arts Association 258 - 4103.

**For Sale:** 24" x 24" x 4' high white plinth. \$50. Call Farida at 921 - 6125

**Available:** Experienced Ceramics Instructor: Has BFA (NSCAD) & BFA honours (Thesis in Ceramics), U of Manitoba. Looking for full or part-time teaching position and a studio space. Veronica Lui at 273 - 6208 (Richmond).

**Wanted to Buy:** Small used electric Kiln  
Call Joanne at 921 - 6996 (Lions Bay).

### **Potter for Hire**

25 years of experience in most aspects of the craft. Call Ron Pollock at 261-9474.

## Calls for Entry

**Mystique Pottery & Gifts in West** Edmonton Mall is looking for functional pottery for purchase or consignment. Call 403/481 - 9283.

**Canadian Craft Museum** seeks dolls, folk art, toys, games, puppets, doll houses & furniture, ornaments and holiday related items for consignment in its November & December fundraising exhibition.  
Call 604/687 - 8266 or fax 684 - 7174.

**Vancouver Craft Market** is accepting applications for the 3rd Annual Classic Christmas Craft Fair at the Plaza of Nations, Nov. 28 - Dec. 1, and the 15th Annual Original Vancouver Craft Market at VanDusen Gardens, Dec. 13 - 15. Contact Simone Avram at phone/fax 604/275 - 2724.

**Port Moody Arts Centre** is accepting applications for its gallery space. Artists are asked to submit a brief biography and slides or photographs of recent works to the Cultural Services Manager, City of Port Moody, 300 Ioco Rd., Port Moody, BC, V3H 2V7 or call Elizabeth Keurvorst at (604) 469 - 4524.

**11th Annual Craftworks** at the Community Arts Council of Vancouver seeks original work to sell from Nov. 27 - Dec. 23. CAC encourages new applicants. Deadline is October 5, 1996. Send SASE to Community Arts Council, 837 Davie St., Vancouver, BC, V6Z 1B7. Call 604/683 - 4358 or fax 604/683 - 4394.

### **"Le Petit IV Small Format**

**Competition"** juried from slides. Entry fee \$6 (US), Awards \$2200 (US). For prospectus send international SASE to Alder Gallery, 55 W Broadway, Eugene, Oregon, 97401 or call 541/342 - 6411. Deadline Sept. 27.

**The Community Public Arts Program** invites artists & residents to collaborate on the design and implementation of neighbourhood based public art works. Contact Skai Fowler at 604/871 - 6000. Deadline is October 11, 1996.

**"Greater Midwest International XII"** Juried from up to 2 slides per entry. Fee is \$20 (US) for up to 3 entries. Send business size international SASE by October 5 to Morgan Gallatin, Gallery Director, Central Missouri State University, Art Center Gallery, Warrensburg, Missouri 64093 or phone 816/543 - 4498.

**Faenza, Italy:** 50th International Ceramic Art Competition for the Young Generation. Prize is 20 million lira, open to people under 40 as of Dec. 31, 1996. Up to 3 entries are permitted. For entry form write to: Secretary's Office, Museo Internazionale delle Ceramiche, Via Campidori 2, 48018 Faenza, Italy. Ph: 0039 546 21240; Fax 0039 546 27141

## Workshops, continued

**Takeshi Yasuda Workshop**  
Internationally renowned potter trained in Japan and residing in England. Focus on throwing & assembling of large stoneware vessels.  
Shadbolt Centre for the Arts  
Saturday/Sunday, October 19 /20  
10 am - 4 pm \$53.50  
Call 291 -6864 to register  
See page 7 for details on Takeshi.

**Bob Kingsmill 'Masks in Clay'**  
Muralist, potter and mask-maker, Bob is a dynamic and fun instructor. Hands on, clay provided, bring lunch and something to use as a mold, eg. a wok. \$50  
Sunday, October 27, 9 am - 5 pm  
Richmond Arts Centre, Minoru Park Plaza, 7700 Minoru Gate, Richmond  
231 - 6440 or fax 231 - 6423

*More Workshops on Back Page*

## Workshops, continued

Mexico, San Miguel de Allende Dec 5 - 19  
Clay/ Art/ Spanish trip with Denys James  
Shared Ceramic Studio or a range of art  
courses at the Institute Allende. Return  
airfare, meals, accommodation, tuition &  
materials for \$1,295 inclusive. Companions  
welcome and will receive discount.  
Mail \$50 deposit to Denys James, 182  
Welbury Dr., Salt Spring Island, BC V8K  
2L8 or call 604/537 - 4906.

Raku - Finishing & Firing in Baja, Mexico  
Steven Forbes de-Soule  
February 17 - 21, 1997 \$225 US

Slab & Decorative Tiles in Baja, Mexico  
Barbara Campbell-Moffitt  
February 24 - 28, 1997 \$225 US

For more information write to:  
Pots & Paints, 10451 Albany Road,  
Sidney, BC. Call 604/656 - 0745

## Ongoing

The Tea Party Studio offers a variety of  
workshops on an ongoing basis, custom  
firing is available. Drop by at 4498 West  
14th ave. or call 224 - 2323

Port Moody Arts Centre has a drop in  
studio with professional technical support  
on Tuesdays 10 am - 1 pm and  
Wednesdays 7 pm - 10 pm.  
Call 469 -4561 for details.

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### Potters Guild of British Columbia 1996 Membership Application Form

Yes, I want to become a member    Yes, I want to renew my membership

I/we are applying for the following category of membership:

|                                |      |                      |      |
|--------------------------------|------|----------------------|------|
| Individual                     | \$35 | Senior               | \$20 |
| Family/Studio (max. 4 persons) | \$50 | Institution or Group | \$70 |
| Student (full-time)            | \$20 | Corporation          | \$70 |

Name: \_\_\_\_\_

Mailing address: \_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_

I/we enclose \$\_\_\_\_\_

Mail or deliver to:  
Potters Guild of BC  
1359 Cartwright Street  
Vancouver, BC  
V6H 3R7

The membership is for the calendar year ending in December of 1996